

BLACK SABBATH

PARANOID



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War Pigs

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

Preamble

Slowly ♩. = 56

N.C.(E5)

(D)

*Gtrs. 1 & 2 (dist.)

*Gtrs. 1 & 2 (dist.)

T
A
B

7 0 (7) 0 5 7 7 5 (5) (5) 7 0 7 7 7

*composite arrangement pitch: G# pitch: F#

*composite arrangement pitch: G#

pitch: F#

N.C.(D)

15mar

locu

8va

local

15ma

N.C.(D)

8va

loco

fbk.

fbk.

Fdbk.

pitch: F#

pitch: F#

pitch: F#

N.C.(D)

842

DS

ES

DS

§ Intro

Faster ♩ = 88

DS E5

Rhy. Fig. 1

loco

End Rhy. Flg. I

DS ES

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line on a treble clef staff. The key signature has two sharps (F# and C#), and the time signature is 3/4. The tempo is marked "loco". The melody consists of two phrases, each four measures long. The first phrase starts with a quarter note G4, followed by a quarter note A4, and then a half note B4. The second phrase starts with a quarter note G4, followed by a quarter note A4, and then a half note B4. The score is presented on a single system with a grand staff (treble and bass clefs) and a piano (p) dynamic marking.

Verse

Qtr. 1: w/ Rhy. Fig. 1, 8 times

Qtr. 2: w/ Rhy. Fig. 1, 4 1/2 times

D5 ES

DS ES

1. Gen - 'rals gath - cred in their mass - es, _____
2. Now in dark - ness, world stops turn - ing, _____

just like witch - es at black
ash - es where the bod - ies

DS ES

mass - es. _____
burn - ing. _____

E - vil minds that plot de - struc - tion, _____
No more war pigs have the pow - er. _____

D5 E5

sor - cer - er of death's con - struc - tion. In the fields the bod - ies
 Hand of God has struck the hour. Day of judge - ment, God is call -

D5 E5

burn - ing. as the war mach - ine keeps turn - ing.
 - ing. on their knees, the war pigs crawl - ing.

Gtr. 2

4 2 0 2 (7) 7 0 7 7 (7)

(+2)0 (7)

D5 E5 Em D5 E5

Death and hat - red to man - kind, pois - on - ing their brain - washed
 Beg - ging mer - cies for their sins, Sat - an laugh - ing, spreads his

7 0 7 7 (7) 12 12 (12) 7 0 7 7 (7)

Interlude 4th time, To Coda ⊕

D5 E5 G5 F#5 F5 E5 D5 E5 G5 F#5

minds. } Oh, Lord, yeah!
 wings. }

Gtrs. 1 & 2

12 14 17 16 19 14 12 (12) 12 14 17 16 19 14 12 (12)

1. 2.

F5 E5 F5 E5

Interlude N.C. Rhy. Fig. 2 Em End Rhy. Fig. 2

P.M. P.M.

16 14 (12-14) 12 15 14 14 12 (12) 12 12 (12) 12 12 (12)

N.C. Em N.C. Em N.C. Em

P.M. P.M. P.M. P.M. P.M. P.M.

Bridge

Gtr. 2: w/ Rhy. Fig. 2, 1st time
N.C.(E5)

1. Pol - i - ti - cian's hide them - selves a - way, —
2. Time will tell on their pow - er — minds, —

Gtr. 1 Gtrs. 1 & 2

P.M. P.M. 1/2 P.M. P.M. 1/2

they on - ly start - ed the — war. —
mak - ing war Just for fun. —

Riff A End Riff A

P.M. P.M. 1/2 P.M. P.M. 1/2

Gtrs. 1 & 2: w/ Riff A, 2 times

Why should they go out to — fight? — They leave that — all to the poor! — Yeah!
Treat - ing peo - ple just like pawns in — chess, — Wait till their Judge - ment Day comes. — Yeah!

Interlude

D5 E5 Gtrs. 1 & 2 F5 F#5 F5 E5 D5 E5 G5 F#5

12 14 17 16 15 14 12 (12) 12 14 17 16 15 14

N.C.(ES)

1. F5 E5 2. F5 E5 N.C.(E5)

Guitar Solo

[illegible]

Gtr. 2

6 3

full full full full full full

14 12 14 12 16 16 12 14 12 16 12 14 14 15 12 14 14 16 12 14 12 14 14 12 14 12 12 14 14 12 14

Gtr. 3 (dist.)

mf

full

full

full full full full full fdbk.

Gtr. 3 tacet
Gtrs. 1 & 2

Luke's Wall

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

A Moderately

Gtrs. 1 & 2
(dist.) E7(no 3rd)

let ring

E5 B5 D5

T
A
B

E7(no3rd)

let ring

E5 G5 E5

E7(no3rd)

E5 B5 D5 E7(no3rd)

let ring

E5 G5 E5

E7(no3rd)

let ring

D7(no3rd)

let ring

C7(no3rd)

let ring

B

B5 C5 B5 E5

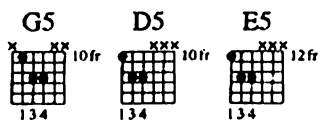
(D) (E5) (D) 3

D
 Gtrs. 1 & 2 E5 (D) E5 (D)
 let ring

E
 E7(no3rd)

*Tape speeds up; last chord sounds 10 1/2 steps higher.

Words and Music by Anthony Iommi, John Osbourne, William Ward and Terence Butler



Fast Rock ♩ = 164

[illegible]

E5

E5 D5 G5 D5 E5 Em7
 1. Fin - ished with _ my wom - an 'cause she could - n't help _ me with my mind.
 4. Make a joke _ and I _ will sigh _ and you _ will laugh _ and I will cry.
 Rhy. Fig. 1
 slight P.M.

E5 D5 G5 D5 E5
 Peo - ple think I'm in - sane be - cause I am frown - ing all the time.
 Hap - pi - ness I can - not feel and love to me is so un - real.

slight P.M.

End Rhy. Fig. 1

E5 D5

Whoa, _____ yeah! _____

Interlude

E5 D5 G5 D5 E5 Em7

slight P.M. -----

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E5 D5 G5 D5 E5 Em7

3. I need some - one to _____ show me _____ the things _____ in life _____ that I can't find.

E5 D5 G5 D5 E5

I can't see _____ the things _____ that make _____ true hap - pi - ness, _____ I must be blind.

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1, 1st 4 meas., 4 times

*Gtr. 1 E5 D5 G5 D5 E5 Em7

1 1/2

*With heavily distorted ring modulation effect in right channel.

E5

D5

G5 D5 E5 Em7 E5

8va

D5 8va

G5 loco D5 E5 Em7 E5

D5 G5 D5 E5 Em7

Interlude *D.S. al Coda*
 Gtrs. 1 & 2: w/ Rhy. Fig. 1,
 1st 4 meas., 2 times

8

⊕ **Coda**
Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 7 meas.

G5 D5 E5

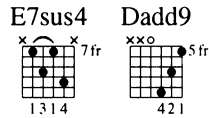
Gtr. 2 Gtr. 1

7

1/4

Planet Caravan

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler



Intro

Moderately Slow ♩ = 86

Em(add9) D(add⁴₆) Em(add9) D(add⁴₆)

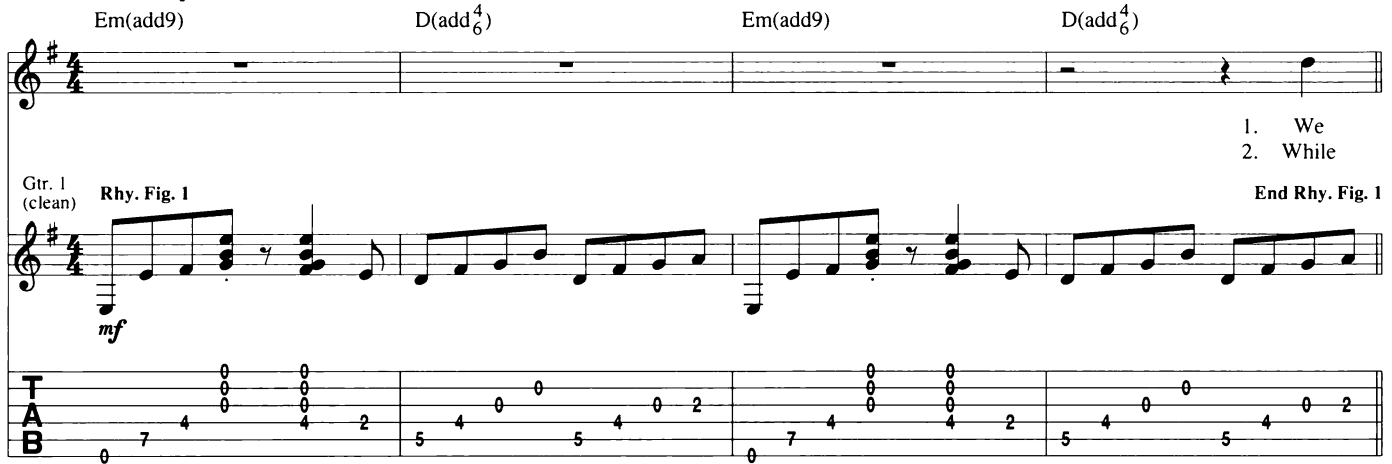
1. We
2. While

End Rhy. Fig. 1

Gtr. 1 (clean) Rhy. Fig. 1

mf

TAB



Verse

Gtr. 1: w/ Rhy. Fig. 1, 6 times, 1st time, simile
Gtr. 1: w/ Rhy. Fig. 1, 5 1/2 times, 2nd time, simile

Em(add9) D(add⁴₆) Em(add9) D(add⁴₆)

sail _____ through _____ end - less skies, _____ stars _____ shine like
down _____ be - low the trees, _____ bath - ing through

Em(add9) D(add⁴₆) Em(add9) D(add⁴₆)

eyes, _____ the black night sighs. _____ The moon
breeze, _____ sil - ver star - light _____ breaks down from

Em(add9) D(add⁴₆) Em(add9) D(add⁴₆)

_____ night. _____ in _____ sil - ver dreams, _____ falls _____ down in
And so _____ we pass on

Em(add9) D(add⁴₆) Em D(add⁴₆)

peace, _____ light _____ up the night. _____ Be - low
by _____ the cra - dle, the night _____ on _____ great god



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Em(add9) D(add⁴₆) Em(add9) D(add⁴₆)

Mars. a pur - ple blaze, tra - vel a sap - phire haze - they

Em(add9) D(add⁴₆) Em(add9) D(add⁴₆)

re - a - lize. in all bet - ter ways.

2. Guitar Solo

Gtr. 1 *Em(add9) D(add⁴₆) Em(add9)

4 4 5 7 7 | 7 5 7 7/8 7 5 7 5 | 5 7 7 7 5 7 7 7

*Chord symbols implied by bass.

D(add⁴₆) Em(add9) D(add⁴₆)

7 7 5 7 8 8 7 8 8 7 | 7 5 5 5 5 7 7 7 | 7 8 7 7 7 6 9 6 7 9 7

Em(add9) D(add⁴₆) Em(add9)

8 10 8 7 8 7 6 9 6 7 6 9 6 6 | 7 9 6 7 8/9 7 | 8 7 8 7 7 7 6 9 6 7 9 7 10 7 8 7 (7)

D(add⁴₆) Em(add9) D(add⁴₆)

7 7 6 6 7 6 9 6 7 6 9 6 7 9 | 7 10 7 7 8 7 7 7 6 6 | 7 10 7 8 9 7 8 9 8 11 10

Em(add9) D(add⁴₆) Em(add9)

The first system of musical notation for 'The Sound of Silence' is shown. It consists of a single staff in treble clef with a key signature of one sharp (F#). The tempo is marked 'Andante'. The first measure is a whole note chord, Em(add9), with a wavy line above it. The second measure is a whole note chord, D(add⁴₆), with a wavy line above it. The third measure is a whole note chord, Em(add9), with a wavy line above it. The notation includes various musical symbols such as slurs, ties, and accidentals.

D(add₆)

E7sus4
Rhy. Fig. 2

D(add9)

End Rhy. Fig. 2

*Gtr. 2

Gtr. 1 *p* 5

8 10 11 9 10 9 9 10 9 7 7 7 8 7 5 7 5 7 7 (7) 4 5 4 4 5 5

*Piano arr. for gtr.

Grtr. 2: w/ Rhy. Fig. 2, till end

Grtr. 1

E7sus4

D(add9)

E7sus4

7 7 5 7 7/8 7 5 7 5 7 7 8 9 7 7 8 7 5 7 7 10 7 8 7 10 7 8 7 10 7 8 7 10 7

D(add9) E7sus4 D(add9)

7 7 9 6 7 6 6 7 9 6 7 9 7 8 8 10 7 10 7 7 7 6 6 6 12 12 14 15 14 12 12 10 12

E7sus4
 D(add9)
 E7sus4

12 10 9 7 10 11 10 8 8 7 8 7 7 9/10\9 7 7 9/10\9 7 7 7/8\7 5 5/7\5 5/7\5 5 7 7

D(add9) E7sus4 D(add9)

E7sus4 D(add9) E7sus4

Begin Fade
D(add9) E7sus4 D(add9)

E7sus4 D(add9) E7sus4

D(add9) E7sus4 D(add9)

E7sus4 D(add9) E7sus4 *Fade Out*

Iron Man

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

Intro

Slow Rock ♩ = 69

N.C.(Em)

Intro

Slow Rock ♩ = 69

N.C.(Em)

Gtrs. 1 & 2 (dist.)

**Spoken: I _____ am I - ron Man!

δva

fdbk.

full

TAB

*Bend behind the nut. **With effects. pitch: F#

loco

δva

loco

δva

full

fdbk.

pitch: F#

F#

§

B5 loco

D5

E5

G5 F#5 G5 F#5 G5 D5 E5

poco accel.

4 7 7 9 9 12 10 12 10 12 7 7 9 9 10

B5 Rhy. Fig. 1

D5

E5

G5 F#5 G5 F#5 G5 D5 E5

End Rhy. Fig. 1

4 7 7 9 9 12 10 12 10 12 7 7 9 9 10

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Verse

Slightly faster ♩ = 76

N.C.(B5) (D5) (E5) (G5) (F#5) (G5) (F#5) (G5) (D5) (E5)

1. Has he lost his mind? Can he see or is he blind?
 2. Is he live or dead? I see thoughts with in his head.
 3. Heav - y boots of lead, fills his vic - tims full of dread,

Riff A End Riff A

Gtrs. 1 & 2: w/ Riff A

(B5) (D5) (E5) (G5) (F#5) (G5) (F#5) (G5) (D5) (E5)

Can he walk at all, or if he moves will he fall?
 We'll just pass him there. Why should we e - ven care?
 run - ning as fast as they can. I - ron Man lives a - gain!

1. Gtrs. 1 & 2: w/ Rhy. Fig. 1

B5 D5 E5 G5 F#5 G5 F#5 G5 D5 E5

Interlude

Gtrs. 1 & 2 N.C.(B5)

(A5)

(B5)

simile on repeat

1/4

To Coda ⊕

(A5)

(B5)

(A5)

1/4

B5

D5

E5

G5

F#5

G5

F#5

G5

D5

E5

B5 D5 E5 G5 F#5 G5 F#5 G5 D5 E5

Verse

Gtrs. 1 & 2: w/ Riff A, 2 times
N.C.(B5) (D5)

(E5) (G5) (F#5) (G5) (F#5) (G5) (D5) (E5)

3. He was turned to steel in the great mag - net - ic field,
4. Now the time is here for I - ron Man to spread fear.

(B5) (D5) (E5) (G5) (F#5) (G5) (F#5) (G5) (D5) (E5)

when he trav - elled the time for the - fu - ture of man - kind.
Venge - ance from the grave, kills the peo - ple he once saved.

Bridge

E5 D5 B5

No-bod-y wants him, he just stares at the world.
No-bod-y wants him, they just turn their heads.

Gtrs. 1 & 2
Rhy. Fig. 2

End Rhy. Fig. 2 Riff B

End Riff B

Gtrs. 1 & 2: w/ Rhy. Fig. 2
E5

D5

Gtrs. 1 & 2: w/ Riff B
B5

Plan-ning his venge-ance that he will soon un - furl.
No - bod - y helps him, now he has his re - venge.

Interlude

Double - Time ♩ = 164

N.C.(C#m)

Gtrs. 1 & 2 Riff C

End Riff C

Guitar Solo

Gr. 2 tacet

Gr. 1 N.C.(C#m)

Gtrs. 1 & 2: w/ Riff C

Half - Time Feel ♩ = 76

Gtrs. 1 & 2: w/ Riff B. 2 times

D.S. al Coda
(take 2nd ending)

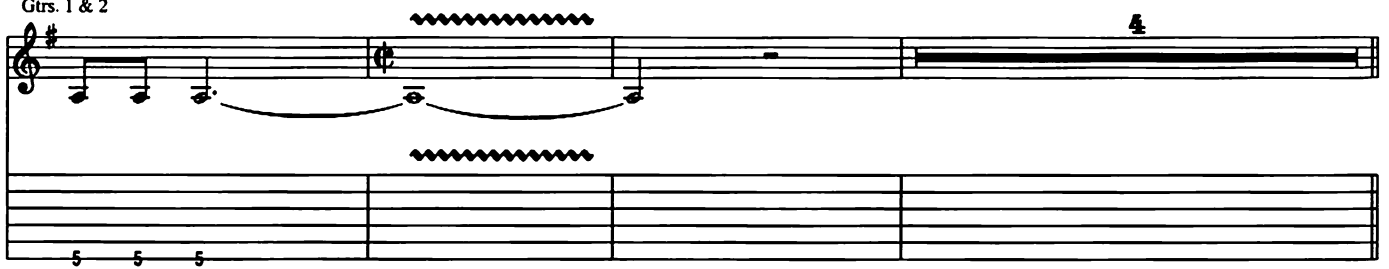


Coda

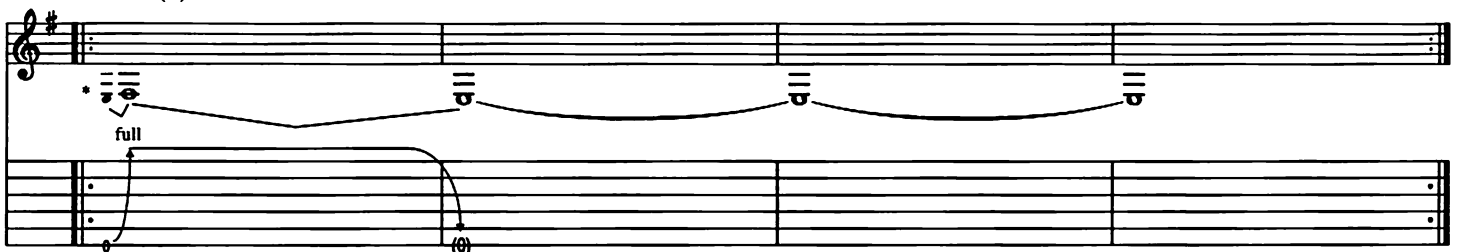
(A5)

Gtrs. 1 & 2

Double - Time ♩ = 164



N.C.(E)



*Bend behind the nut.

*N.C.(E5)

Riff D

(D5)

(C#5)

(C5)

End Riff D



*Chords implied by bass.

Guitar Solo

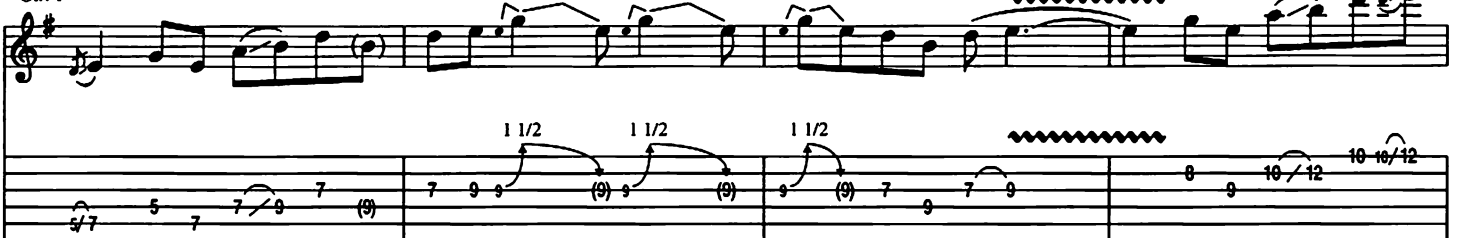
N.C.(E5)

(D5)

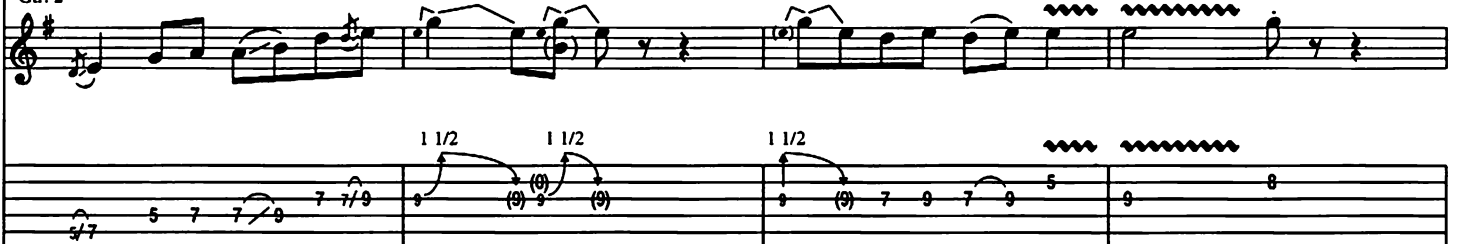
(C#5)

(C5)

Gtr. 1



Gtr. 2



Electric Funeral

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

Intro Slowly ♩ = 66

N.C.(Em)

Verse

N.C.(E5)

(E(b5)) (Em)

(E5)

(E(b5)) (Em)

1. Re - flects in the sky, _ warn you, you're gon-na die. _
2. Ro - bot minds of ro-bot slaves, _ lead them to a - tom-ic rage. _
3. And so in the sky, _ shines the e - lec-tric eye. _

*Gtrs. 1 & 2 (dist.)

Riff A

End Riff A

Riff B

End Riff B

f

P.M. - - -

*composite arrangement; Gtr. 2: w/ wah-wah

Gtrs. 1 & 2: w/ Riff B, 6 times, simile

(E5)

(E(b5))

(Em)

(E5)

(E(b5))

(Em)

(E5)

(E(b5))

(Em)

Storm com-ing, you bet-ter hide _ from the a-tom-ic dye. _ Flash-es in the sky, _
Plas-tic flow-ers, melt-ing sun, _ fad-ing moon falls a-part. _ Dy-ing world of ra-di-a-tion.
Su-per - nat-u-ral king, _ takes us un-der his wing. _ Hea-ven's gold-en cho-rus sings, _

To Coda ⊕

Gtrs. 1 & 2: w/ Riff A, 2 times

(E5)

(E(b5))

(Em)

(E5)

(E(b5))

(Em)

(E5)

(E(b5))

(Em)

turns hous-es in-to sty. _ Turns peo-ple in-to clay, _ ra-di-a-tion, minds de-cay. _
vic-tims of man's frus-tra-tion. Burn-ing globe of ob-scene fire, _ like e-lec-tric fun-er-al pyre. _
Hell's an-gels flap their wings. _ E-vil souls fall to Hell, _ ev-er trapped in burn-ing cell. _

Interlude

Double - Time ♩ = 132

N.C.(E5)

Gtr. 2 tacet

Gtr. 1

E

Eb/E

D/E

E

Eb/E

D/E

E Eb/E D/E

E Eb/E D/E

E Eb/E D/E

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Bridge
Moderately ♩ = 108

E5 D5 E5 Em7

[illegible]

E5 D5 E5 Em7 N.C.(E5)
 Build - ings - crash - ing down, two worlds - crack - ing. Brown - riv -
 full full

[illegible]

The first system of the musical score for "The Sound of Silence" by Simon & Garfunkel. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, and the chord progression is indicated above the notes. The chords are: E5, D5, E5, Em7, D5, E5, D5, E5, Em7, D5, E5, D5, E5, Em7. The notation includes various musical symbols such as eighth notes, quarter notes, and rests, as well as dynamic markings like 'p' (piano) and 'f' (forte). The system ends with a double bar line.

N.C.(E5)

Earth lies in their bread, clouds fly for the dead. Terrifying rain

full

full

full

is the __ burn - ing flame. __ 'Lec - tric __ fun - 'ral. 'Lec - tric __ fun - 'ral.

D.C. at Coda
Slower ♩ = 66

The musical score consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The bottom staff is a bass clef and contains a bass line with fingerings indicated by numbers 1-5 and 12. Above the bass line, the word "full" is written above several notes. The score ends with a double bar line.

⊕ Coda

[illegible]

Hand of Doom

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

Intro

Moderately ♩ = 88

N.C.

Gtr. 1 (clean)

3

mp

T
A
B

3 4 5 3 3 5 5 5 3 4 5 3

Verse

N.C.

1. What you gon - na do? _
2. First it was _ the bomb; _
- 3., 4. See Additional Lyrics

Riff A

End Riff A

3 5 5 5 3 4 5 3 3 5 5 5 3 4 5 3

Gtr. 1: w/ Riff A, 2 times

times _ caught up with you. _ Now _ you wait _ your turn, _ you
Vi - et - nam _ na - palm. _ Dis - il - lu - sion - ing, _ you

know there's no _ re - turn. _ Take _ your dir - ty rules, _ you'll
push the nee - dle in. _ From _ life you _ es-cape, _ re -

Gtr. 1

Gtrs. 1 & 2 (dist.)

*fdbk. *f*

3 5 5 5 (5) 3 4 5 3 3 5 5 5 3 4 5 3

Gtr. 3 (dist.)

f

/7

*Distortion pedal produces fdbk.

dine the oth - er fools. _
al - i - ty's _ not faith. _

Turn _ to some - thing new, _
Col - ors in _ your mind. _

1. 2. *To Coda* ⊕

Gtr. 3 tacet Gtr. 2 tacet Gtrs. 1 & 2 tacet

now its kill - ing you. _
sat - is - fy _ your time. _

Gtrs. 1 & 2 Gtr. 1 (clean)

Interlude

Faster ♩ = 124 (♩ = 3♩)

C5

Bb

Eb5 Bb

play 4 times

C5

Eb5

D5

Bb5 F5

C5

Bb5

C5

*1. Oh you, _ you know you
mind _ is full of _ pleas-

Rhy. Fig. 1 End Rhy. Fig. 1 Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 1 Gtrs. 1 & 2

let ring _ _ _ _ _

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 7 times

Eb5

D5

Bb5 F5

C5

Bb5

C5

Eb5

D5

Bb5 F5

C5

Bb5

C5

must be _ blind _
ure, to do _ such things like this. _
your bod _ y's look-ing ill. _

The image displays a musical score for a piece titled "The Bird Song" (Op. 10, No. 1) by Robert Schumann. The score is written in G major (one sharp) and 2/4 time. It consists of two systems. The first system features a melody in the treble clef, characterized by frequent triplets and various ornaments (wavy lines above notes). The second system shows the bass line, which includes fingerings (numbers 1-5) and slurs. The piece is marked with a tempo of "Allegretto" and a dynamic of "p" (piano).

[illegible][illegible]

7 7 0 7 10 7 7 0 10 7 10 7 7 0 7 8 / 8 / 8 / 8 0 10 10 10 10

Gtrs.
1 & 2

C5 Bb5 G5 C5 Bb5 G5

D.C. al Coda
(take repeats)

⊕ Coda

Fade Out

A musical staff with a treble clef and a flat key signature. It contains a single whole rest, with the number '6' written above it to indicate its duration in measures.

Additional Lyrics

3. Now you know the scene.
Your skin starts turning green.
Your eyes no longer see,
Life's Reality.
Push the needle in,
Face that sickly grin.
Holes are in your skin,
Caused by deadly pin.
4. Head starts spinning 'round,
Fall down to the ground.
Feel your body heave,
Death hand starts to weave.
It's too late to turn,
You don't want to learn.
Price of life you hide.
Now you're gonna die.

Rat Salad

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

A Moderately ♩ = 90

*Gtrs. 1 & 2 N.C.(G5)

Two systems of musical notation for Section A. The first system shows a guitar melody in treble clef with a key signature of one flat and a 4/4 time signature. It includes dynamic markings *p* and *f*, and a crescendo hairpin. The second system shows a bass guitar tablature with fret numbers and a slash indicating a barre.

*composite arrangement
**vol. swell

Two systems of musical notation. The first system shows a guitar melody in treble clef with a key signature of one flat and a 4/4 time signature. The second system shows a bass guitar tablature with fret numbers and a slash indicating a barre.

B

Riff A

Two systems of musical notation for Riff A. The first system shows a guitar melody in treble clef with a key signature of one flat and a 4/4 time signature. The second system shows a bass guitar tablature with fret numbers and a slash indicating a barre.

Two systems of musical notation. The first system shows a guitar melody in treble clef with a key signature of one flat and a 4/4 time signature. The second system shows a bass guitar tablature with fret numbers and a slash indicating a barre. An arrow points to a specific fret number with the word "full".

Jack the Stripper

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

A

Moderately Slow ♩ = 76

Gtr. 1
(dist.) N.C.(Gm)

Gtrs. 1 & 2 (dist.)

TAB

3	5	3	3	5	5	3	3	5	5	3	5
3	5	3	3	5	5	3	3	5	5	3	5
3	5	3	3	5	5	3	3	5	5	3	5

B

(Am)

P.M.

w/o echo

P.M. -----

w/o echo

3 5 3 4 5 5 7 3 3 5 3 5

2 1 1 0 2 0 2 0 0 2 0 2

1 1 0 2 0 2 0 0 2 0 2

(Bm)

let ring

let ring -----

10 12 7 5 (5) 7 7 10 10/15 7 7 5 5/7 7 10 12 12/15 12/10
 4/7 7/9 9/4 4/2 2/4 X X X X X X X X X X
 4 7 7 12 4 4 2 2/4 4 7 9 9/12 9/7

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C

The first system of the musical score for 'The Sound of Silence' is shown. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, rhythmic style. Above the staff, the chords E5 and D5 are indicated for the first measure, B5 and A5 for the second, E5 and D5 for the third, B5 and A5 for the fourth, and B5 and C5 for the fifth. The notation includes eighth notes, quarter notes, and rests, with a final double bar line.

D

D

N.C.(C#m)

full

full

full

full

11 9 11 9 12 12 (12) 12 9 12 12 (12) 12 9 9 12 9 12 9 9

The image shows a musical score for the song "The Wind" by Gustav Mahler. The score is written for a vocal line and a guitar accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The guitar accompaniment is in bass clef. The score includes a guitar solo section with various techniques indicated by numbers and text like "full" and "wavy".

E

[illegible]

Fairies Wear Boots

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

Intro

Moderately ♩ = 124 (♩ ♩ ♩)

*Gtrs. 1 & 2
(dist.)

G5 B♭5 G5 Gm7 F5 G5 B♭5 G5 Gm7 F5 G5 B♭5 G5 Gm7 F5

End Rhy. Fig. 1

G5 B♭5 G5 Gm7 (G5) G5 B♭5 G5 F5/G (G5) G5 B♭5 G5 F5/G (G5) End Rhy. Fig. 2

P.M.

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 8 times

G5 B♭5 G5 F5/G (G5) G5 B♭5 G5 F5/G (G5) G5 B♭5 G5 F5/G (G5)

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times, simile

G5 B♭5 G5 F5/G (G5) G5 B♭5 G5 F5/G (G5)

G5 B♭5 G5 Gm7 F5

♫ Chorus

Clrs. 1 & 2: w/ Rhy. Fig. 2, 8 times, 2nd time, simile

ies wear boots_ and you got - ta be - lieve_ me. _____ Yeah I

G5 Bb5 G5 Gm7 F5 G5 Bb5 G5 Gm7 F5 G5 Bb5 G5 Bm7 F5 G5 Bb5 G5 Gm7 F5

saw it, I saw_ it, I tell_ you no lies. _____ Yeah fair -

G5 Bb5 G5 Gm7 F5 G5 Bb5 G5 Gm7 F5 G5 Bb5 G5 Gm7 F5 G5 Bb5 G5 Gm7 F5

- ies wear boots, and you got - ta be - lieve_ me. _____ I

To Coda

G5 Bb5 G5 Gm7 F5 G5 Bb5 G5 Gm7 F5 G5 Bb5 G5 Gm7 F5 G5 Bb5 G5 Gm7 F5

saw it, I saw it with my own_ two eyes, _____ w' al - right, now.

Guitar Solo

N.C.(Gm)

Gtrs. 1 & 2

Rift A

End RITA

[illegible]

[illegible]

Gtr. 2

The musical score for guitar 2 consists of two staves. The top staff is a single melodic line in G major, featuring eighth and sixteenth notes, triplets, and slurs. The bottom staff is a bass line with fret numbers (3, 5, 6, 7) and dynamic markings (1/4, full, tremolo). The piece concludes with a final chord marked 'full'.

Gtrs. 1 & 2:
w/ Riff A,
2 times

N.C.(G5)
Gtrs. 1 & 2

8

P.M. -----

"Jack the Stripper"
 Slower ♩ = 76 (♩♩ = ♩♩)
 (Am)

The musical score for "Jack the Stripper" is presented in two systems. The first system shows a treble clef staff with a key signature of one flat (Bb) and a common time signature. The tempo is marked "Slower ♩ = 76 (♩♩ = ♩♩)" and the chord is (Am). The melody consists of eighth and sixteenth notes, with a wavy line indicating a vibrato or tremolo effect. The second system shows a bass clef staff with a key signature of one flat (Bb) and a common time signature. The bass line consists of eighth and sixteenth notes, with a wavy line indicating a vibrato or tremolo effect. The score ends with a double bar line and a sharp sign (#).

(Bm)

let ring -----

7 10/15 7 7 5 5/7 7 10 12 7 5 (5)/7 7 10 10/15 7 7 5 5/7 7 10 12 12/15 12/10
 4 4 7/12 4 4 2 2/4 4/7 7/9 9/4 4/2 2/4 4 7 7/12 4 4 2 2/4 4 7 9 9/12 9/7

[illegible]

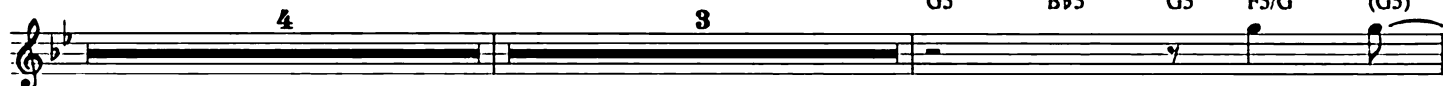
Faster ♩ = 124 (♩ ♩ ♩)

D.S. al Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 2 times

G5 B♭5 G5 F5/G (G5)

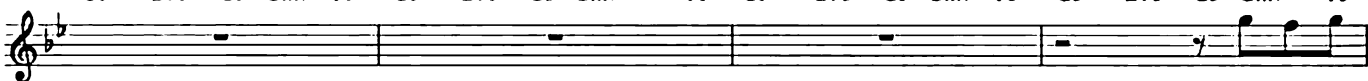


Yeah, fair -

⊕ Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 2 times, simile

G5 B♭5 G5 Gm7 F5 G5 B♭5 G5 Gm7 F5 G5 B♭5 G5 Gm7 F5 G5 B♭5 G5 Gm7 F5



2. So I went

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 8 times, simile

G5 B♭5 G5 Gm7 F5 G5 B♭5 G5 Gm7 F5 G5 B♭5 G5 Bm7 F5 G5 B♭5 G5 Gm7 F5



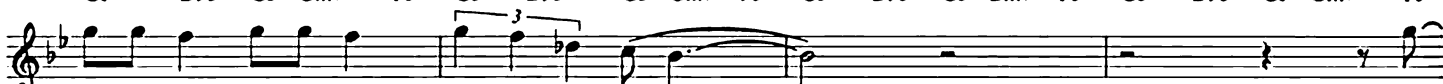
to the doc-tor, see what he ____ would give ____ me. ____ He said

G5 B♭5 G5 Gm7 F5 G5 B♭5 G5 Gm7 F5 G5 B♭5 G5 Bm7 F5 G5 B♭5 G5 Gm7 F5



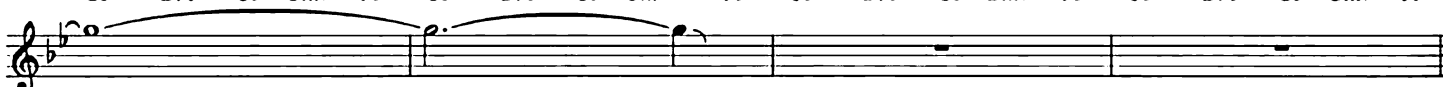
son, ____ son you've gone too far. ____ 'Cause

G5 B♭5 G5 Gm7 F5 G5 B♭5 G5 Gm7 F5 G5 B♭5 G5 Bm7 F5 G5 B♭5 G5 Gm7 F5



smok-ing and trip-ping is all that you do. ____ Yeah -

G5 B♭5 G5 Gm7 F5 G5 B♭5 G5 Gm7 F5 G5 B♭5 G5 Bm7 F5 G5 B♭5 G5 Gm7 F5



Outro

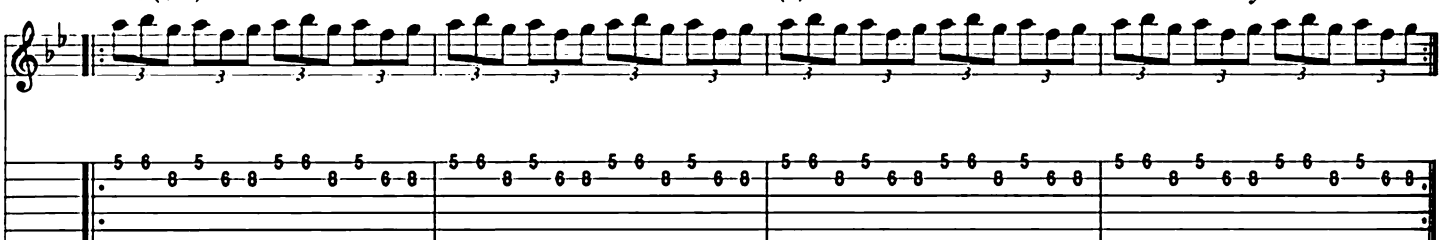
Gtrs. 1 & 2 N.C.(Gm)



*N.C.(Gm)

(F)

Play 4 Times and Fade



*Chord symbols implied by bass.

WAR PIGS

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